

BRIEF CHAT ABOUT THE LATEST CREATIONS FROM EUROPE

Gowns for Southern Resorts Are Forerunners of Spring Styles.



The Blouse of Cubist Satin Has the New Baggy Sleeves.

CAPEs made their appearance at Deauville during the fashionable season last summer. Ever since they seem to have steadily increased in vogue. This is not surprising, for they are especially good for either summer or winter resort wear. Easily thrown over an afternoon or evening dress, they have an artistic quality that goes well with the picturesque surroundings of the Riviera or the Florida resorts.

Most of the newest capes are designed to include some way of keeping them in place on the figure, for, attached only at the neck and often left unfastened, they have a tendency to swing out of place. Besides the ordinary neck fastenings—a frogged braid ornament, buckle, cord and tassels or silks in the cape through which the arms may be thrust—there are some other newer devices.

One of these is a little sleeveless bolero of the same material as the outside cape. It is fastened underneath the cape, attached only at the sides and the back of the neck. This holds the cape on nicely and looks very attractive when the cape, unfastened, is thrown back negligently over the shoulders. Another manner of adjusting the cape is to have two long bands of the material fastened under the neckband on the inside edge. These bands are brought down and crossed in front, fichu fashion, fastening by bow, snap or buckle at the back of the waist.

Over a robe of charmeuse of that almost forgotten shade of blue called "electric," a fashionable French actress wears one of these capes. It is of a dark, dull shade of red. Simple in cut, it falls like a military cape in full godet folds, and is topped off by a modish little skunk fur collar. The hat—or shall I say bandeau, for it lacks a crown top?—is of velvet like the wrap, and, like it, is solidly in appearance. It is one of those new head coverings that are worn to decorate the simple coiffure rather than to cover it; in this case it hides a forehead which the hair does not cover at all—the last wrinkle in up to date hairdressing. When the hair is massed in a fluffy knot on top of the head it replaces the hat crown top very nicely, especially when one very thin, loose little crown top covers the hair like a filmy net.

No doubt this is the invention of some clever milliner to outwit those who have put the ban on theatre hats, for, as I have already said, many of these crownless hats seem to be more of a fancy bandeau than a head covering. In the "bandeau hat" worn by this actress the high crown sides and tiny rolled brim are swathed with a fold of dark red velvet, and an aigrette ornament of unconscious height posed directly in front between the hat crown and the coiffure, might be the hair ornament just as well as that of the hat.

Electric blue and soft pinkish brown compose the color combination of the gown worn under this cape. A long sleeved kimono blouse waist, opened in a waist deep V in front, is outlined with a strip of fur which crosses and follows the upper line of the sash a little way. Inside of this fur V is a little brown tulle, shaped like a Medici frill

without being wired. A plain white chiffon yoke fills in the décolleté point. Gathered at the waist line, the plain charmeuse skirt is pulled up a bit in front so that ankles and instep are exposed. A ruffle of the brown tulle drops, tunic-like, from under the brown satin sash. This sash is wound about the waist, so as to cross in front and then pass to the back, dropping to tie lower down. A tiny little cravat bow made of a fold of the satin is caught to the sleeve near the hem. Such a dress, though it has nothing exactly new in its detail, is nevertheless well worth describing, for its chic, up to date simplicity makes it more desirable to copy than many of the newer untried and more bizarre styles.

Worn as a part of a tailored suit is a blouse of bright copper colored satin, strewn with one of the new primitive patterns. It has the novel baggy sleeves that are without underarm shaping; in fact, it is the old kimono sleeve turned upside down. The skirt, of silk duvetyn, has its ordinary straight breadth fulness laid into a panel front by two pleats that descend nearly to the hem. A shaped tunic of the duvetyn, one of the latest models, encircles the skirt at the sides and back only. Bretelles, also of the duvetyn, cross in front over the satin waist, attaching their ends to a cloth belt that is covered with bright Russian embroidery. This belt shapes wider in front and narrower at the sides. A strip of brown fur outlines the upper edge of the bretelles.

By these new waists of satin and taffeta diaphanously clad shoulders may become a thing of the past as far as day-time dresses are concerned. Jumper effects are substituted for the bretelles in some of the newest Paris models. They are little skeleton affairs in shape, little more than shaped bretelles. The satin or taffeta blouse worn with them is as often plain as figured, and is generally made of a contrasting color.

Bright taffeta costées, worn over tub

dresses, as well as more elaborate frocks at the Southern resorts, are promised as a next summer's fashion. One Paris model, made of orange colored taffeta, though quaintly old fashioned as to its outline and white braid embroidery decoration, is delightfully modernized by its kimono sleeves and "incroyable" collar. This collar has the same braiding as the coat, but is of orange colored soutache. The coat edges are overbound with wide white silk braid and narrower braid is used for the old fashioned design that borders the coat and covers the cuffs. At the back there is a yoke at shoulder blade depth, and into this is gathered a full back; at the hem it is slightly gathered to form a sort of bustle puff. Long taffeta ribbon bands, fastening the coat in front, are tied in tiny loops with long streamers.

A series of circular ruffles makes the skirt of the white voile dress, over which the coat is worn. The upper ruffle is deep enough to be called a tunic, and the skirt closes invisibly with pressure snaps down the front of it. Each ruffle has three tiny tucks along the edge—a return to less simple fashion detail. The velvet hat has a flatly turned back brim as high as the crown and is slashed at the sides. These sides lengthen out into ears, which hold small tufts of aigrettes.

Negligees Are Made in Richly Painted Silks and Worked Velvets

A WOMAN who prides herself on being well dressed is careful to adapt her clothes to the time and place at which they are worn, and recognizes that, no matter how smart her toilettes may be, they will not look well unless they are suited to the occasion.

Nothing is more becoming to women than those informal garments which are worn in the house, provided always that they are chosen with taste and care.

In the intimacy of her own home a woman may let her fancy have full rein,

and give expression to her personal tastes, in complete independence of the dictates of fashion.

There are several kinds of toilettes for "undress," or indoor wear, and in the well stocked wardrobe will be found a whole series of these negligees, for wear at different times and for the various occupations of the day.

The dressing gown, or *sauit-de-lit*, is worn in the morning while attending to the various household duties. It should be both simple and serviceable.

Since it is put on immediately after rising, and the gown will probably have next to nothing but the flimsiest night-dress and a petticoat beneath it, it should be made either in soft *serana* or in a light tissue, well lined with some warm and fleecy material. It should be cut kimono shape, so as thoroughly to envelop the body, and be quite loose and easy to put on or discard.

On returning from the morning walk the tailor made is changed for a rather more elaborate negligée, in which a hostess may receive her intimate friends at déjeuner without appearing carelessly dressed. Occasionally the skirt of an afternoon costume is worn with a tunic for indoors in the style of the one shown in the illustration.

These tunics are somewhat long, being three-quarter length, and are in broché *crêpe*, ornamented with ribbon ruffles, or strips of fur or maroon. Others are made in silk muslin veiled with a light guipure or dull gold or silver.

The skirt is cut in the same style and has a very loosely floating appearance which is extremely becoming, and is obtained by means of a pleated flounce round the lower part. This skirt may be worn with the tunic.

The smarter styles of negligees, or tea-gowns, which are worn for informal afternoon and evening receptions, have a great resemblance to evening dresses in their elaborateness and in the richness of the materials of which they are made. They should, nevertheless, be loose and flowing—which only vaguely suggests the lines of the figure, and should strike a note of studied carelessness. This effect is hard to obtain, but when successful it is extremely smart.

Muslins and linens trimmed with lace frills and flounces and with ribbon bows and insertions were the materials chiefly used for smart tea gowns and peignoirs, but more originality is shown now.

Indeed, the latest models are reminiscent of the sumptuousness of the Oriental and Byzantine styles, and also the Florentine dress of the Renaissance period. The latter is one of the newest and smartest vogues of the season.

These creations are executed in

worked and inlaid velvets and in rich silks on which frescoes are hand painted. The latter are nothing less than works of art.

Many in search of novel ideas will be tempted by this fashion to imitate the marvellously beautiful dresses of Theodora. But it must not be forgotten that these models will not look well unless they are in that harmony with their surroundings, which is the test of all elegance and good taste in dress.

For example, no woman should commit the mistake of wearing Byzantine styles against the background of a Louis XVI. boudoir.

New Garment to Cover Corset.

ALTHOUGH the dictates of fashion might at first sight appear to have reduced underwear to an almost negligible item in the feminine wardrobe of to-day, this is very far from being the case. It would, indeed, be nearer the mark to say that in proportion as its size has dwindled so has the importance attached to it increased. Nor, be it remarked, have the scanty proportions to which a smart woman's lingerie been reduced caused any corresponding decline in the amount expended on it.

The fact is that the present vogue for preserving the natural outline of the most gossamery tissues to be used for underwear, and these are precisely the most costly.

In the present season of cold weather a woman finds it necessary to compensate for the little protection offered by her toilettes by some warm, but at the same time light, undergarment.

For this purpose combinations in silk or in a mixture of cashmere and fine, flexible silk are worn either next the skin or over the chemise, according to individual taste. These combinations are very warm and not at all bulky.

In addition, those who are susceptible to cold wear a "culotte" of fine knitted silk caught in above the knee by a narrow band of elastic hidden by a hollow frill of silk muslin or satin, with a natty little silver or steel buckle at the side.

Knitted silk chemises are not much worn in France, where women have always preferred to wear fine linen or batiste next the body.

Chemises are very short just now and are caught in at the back, and an insertion of finest lace, Bruges, point d'Irlande or a narrow band of silk ribbon, at the level of the bust gives them an Empire cut. Shoulder straps of white silk or black velvet complete their appearance and are a very original and becoming novelty.

Very smart combination skirts, which



No. 1. Bright Taffeta Costées Are Worn Over Beruffled Tub Dresses at Southern Resorts.



No. 2. Side View of Taffeta Costée Shown in No. 1.



This Modish New Coiffure Includes Little Ringlets in Front of the Ears and a Rolled Puff at the Top.

serve at the same time as cache-corset and bust protector, are very popular for wear over the corset, which it may be noted in passing is more flexible and lightly boned than ever. The charming model shown in the illustration is an excellent example of this type of garment.

Both the upper and lower parts are of lace, through which run insertions of narrow bands of silk muslin. The skirt is in silk linen or the finest knitted silk; the latter has an advantage in that it is warmer. The shoulder straps are of narrow ribbon.

This model can be repeated in various ways, and every woman can follow her own taste and adapt it according to her ideas of what suits her best.

The Tunic, Pannier or Bustle.

UNDER the name of tunic, the short outer skirt has been growing to be an integral part of the day and evening robe. True, it has undergone all sorts of adaptations and transformations, but the dress that is lacking in a tunic of some sort is distinctly noticeable.

Little change from this fashion is promised by the spring models so far on view. The tunic is still to be found on the suit or gown in one or another form. Puffed up into pannier or bustle, perhaps half hidden by the skirt which is drawn up into a drape to cover them more or less, they still exist. The short bolero coat has a curved lower edge, and is so designed

that it combines with the tunic skirt to present the appearance of a knee length outer garment.

Flounces and ruffles, too, add enough of a transforming touch to these tunics to give them renewed life in the world of fashion. The puffs that are bunched up into an amusing bustle-like fulness at the back are only tunics of a different kind.

The looser short outside coat is the better. In some models it is almost cape-like, and in some of the newest suits all that is lacking to make the costume a replica of gowns worn during the time of the Empress Eugénie is the crinoline. Crinoline, it is whispered by those who are returning from Paris, may become the fashion again. To be sure, the minaret tunic could already come under that head, for its edges are distended by various methods, but this fashion has not made enough headway to become really popular.

Three, four or even five scant ruffles are often seen on new models for afternoon gowns. Tunics are hung from yokes that are almost hip depth, and this makes the tunic itself seem like a deep flounce. Two or three ruffles will almost completely hide the tunic. Sometimes it is a sash wound from waist to hips, crossing in front very much as the up to date skirts do, that answers for a tunic yoke. Ruffles or pleated flounces follow the line of lower edge of the sash.

When the foundation skirt is not pulled up in front a bit, or crossed and lapped in front in Oriental style, it is pleated. The newest of these pleatings are very tiny, whether they are regular accordion pleats or the flatter kind.